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BAIRD, FRANCIS BERNARD. Eleven Landscape Paintings. (1970)
Directed by: Gilbert Carpenter pp. 13

The thesis is an exhibit of eleven landscape paintings that portray images of the forces and movements of earth's nature. This document is a record of the motivational processes in making the paintings that are exhibited in fulfillment of the degree requirement. A catalogue of the eleven polymer acrylic paintings is included.

A 35 mm color slide of each painting in the exhibit is on file at the University of North Carolina Library at Greensboro.

This thesis was exhibited in Weatherspoon Gallery, University of North Carolina at Greensboro from May 3 to May 10, 1970.

ELEVEN LANDSCAPE PAINTINGS

by

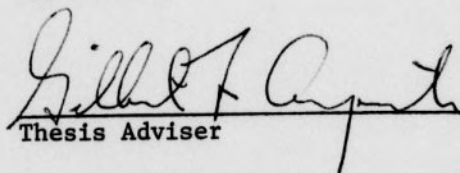
Francis Bernard Baird

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro

May, 1970

Approved by


Thesis Adviser

APPROVAL SHEET

This thesis has been approved by the following committee
of the Faculty of the Graduate School at the University of North
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INTRODUCTION

The thesis is an exhibit of eleven landscape paintings dealing with images of the movements and forces of earth's nature. Nature has a very definite relationship to my work, but I also include man and man-made objects. The result is landscape portraying figurative images. My work is done consciously and intentionally by the method which is expressed throughout the thesis. A catalogue of the eleven paintings is included.

All of the paintings that are exhibited and listed in sequence were painted with polymer acrylic emulsion and trimmed household brushes upon well-prepared gessoed stretched canvases.

My concern in painting is to arrive at an image which expresses or symbolizes the totality and intensity of an experience. This experience is usually of relationships felt in nature, and man's relationship with his environment. These relationships, initially mainly visual, are experiences of space, form, and of movement as revealed by light. In this sense, color, form, light and pigment come together as one body.

In the act of living and painting, I do all sorts of things. I look, I think, I feel the rhythms and movements, and I try to sense the principles arising out of the events I perceive; such as, what is the beat of darks and lights, shadows and reflections across the face of nature, from cloud-to sky-to hill-to plain-to sea? Sometimes, when I am out-of-doors, I just relax in appreciation of the vision of nature's motifs. Sometimes I feel the excitement of its movement and find my hands exploring it. In the studio everything has to be recreated. The disciplines of work and of paint and of thought also have to be destroyed and re-formed to give focus to imagination. Somewhere between reality and studio, destroying and recreating, pain is connected; also suffering and frustration. Out of this, there develops a tension which is life sensing and life giving.

My work tends more and more to become a symbol of a total

experience rather than a momentary one. Out of an experience of time and place, of day or night, of season, of geography, of weather, I may eventually arrive at the expression of that event as it has impressed me in my lifetime experience of it.

I have tried to bring together all of my energy, knowledge and feelings, to arrive at the keenest impact of the idea. As I said earlier, this process is a distilling one. It's a constant struggle and search, a concentrated direction of energy of viewing and reviewing, building and rebuilding, to arrive at a state of higher and higher intensity. It was through many pencil and watercolor studies that my paintings developed compositionally. But in the original paintings, it was a process of statement and restatement, of destroying and discovering, and finally identifying and intensifying the discovery. The sudden awareness that I had arrived at the final pictorial meaning usually came as a revelation. I then seized the image and crystallized its form so that it would reveal itself to others who approached it in an open and receptive spirit. Basically, I am trying to express moods, forces, movement, impact, structure, rhythms, light and space, rather than specific objects.

My paintings are varied in execution. This is, at times, possibly due to emotions taking precedence over intellect or objectivity. My desire is to eventually achieve a strength of purpose and a clarity of inner vision so deeply integrated with my knowledge, my impulses and subconscious desires, and my sense of space, form and color, that they all will grow into work that is power-

fully expressive, and keenly sensitive to life.

Landscape No. 1 deals with the movement of overlapping color and form that creates a vibration of space between each color and generates a sensation of depth. A realization of this sense of depth not only derives from this overlapping of colors--green, from low intensity to high intensity--but also from a centralized composition that suggests tunnel vision.

Landscape No. 2 is similar to Landscape No. 1 in the overlapping of colors for depth. This depth is brought about through the use of intense reds played against their complement. The yellow is used to maintain a sense of flatness of surface at various points.

Landscape No. 3 is painted with greens, reds, black and beige overlapping one another in portraying the tranquil forces of nature in an expressionistic abstract manner. The pictorial composition is centered around tunnel perspective, as forces of color and line in nature, illustrated by brushstroke, make their way to the center where a short, black, broken line suggests the horizon. The movement of green, not only suggests force and line, but also figure.

Landscape No. 4 is one in which the colors overlap one another to bring about a unity of movement which suggests figurative forms. These forms are likewise portrayed in nature.

In Landscape No. 5 the colors are black, brown, blue and green. The blue and green are dominant colors of suggested forces and images which the black outlines and contains. In value, the blue and green both appear as dancing elements that create a sense of gaiety, while

the brown establishes a feeling of stability.

Landscape No. 6 is based on the movement of figurative images. Its colors are of low intensity and earthy gray. The painting achieves visual balance as all forces of brushwork move toward a center point. These movements of the forces create a sense of elevation that suggests a horizon and gives the painting depth.

Landscape No. 7 is one in which the horizontal becomes a definite statement. This is brought about through an intersecting and overlapping of greens, blues and yellow ochre, which creates a spatial divider between atmosphere and ground, resulting in a strong presence of stability.

Landscape No. 8 is a painting portraying a composition of strong diagonals which intersect one another to create a tension. There is a sense of force and movement displayed in the brush texture and the colors that therefore fight against one another like March winds. The colors are hot red, yellow, pink and moist mud green.

Landscape No. 9 is a painting of hot analogous colors overlapping one another, creating a sense of unity in color and form. Although there is movement and force portrayed by the reds, there is an atmospheric quality of depth produced in the overlapping of greens, blues, grays and yellows. This painting becomes figurative, as well as landscape, in subject through the suggestive floating lines.

Landscape No. 10 is one that portrays interlocking forms of nature. There is a sense of space produced by movement of color against color. This is emphasized through the overlapping of color and line

creating a sense of the vibration of depth. Because of the in and out movement of line and form, an ambiguity is created which suggests figurative images.

In Landscape No. 11 the colors overlap one another and form their own suggestive images while maintaining a feeling of depth. The painting has two spatial characteristics; it floats with earthly beige and then falls into depth with the fertile greens. This painting has evolved out of the repeated destruction and recreation of an idea, resulting in the precision of expression in this piece.

CATALOGUE

The eleven landscape paintings of the thesis exhibit are painted in polymer acrylic emulsion on canvas. This list of titles and sizes are in sequence in which they were painted.

Landscape No. 1, 13" by 22"

Landscape No. 2, 13" by 19½"

Landscape No. 3, 29" by 30"

Landscape No. 4, 30" by 31"

Landscape No. 5, 31" by 38"

Landscape No. 6, 31" by 34"

Landscape No. 7, 33" by 40"

Landscape No. 8, 30" by 39"

Landscape No. 9, 32" by 39"

Landscape No. 10, 32" by 40"

Landscape No. 11, 50" by 50"